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MORGAN'S LONDON ART VALUED

The valuation of the art treasures kept by the late J. P. Morgan of New York in the London residence he always maintained, recently came before the King's Bench Division in London, when Thomas Cubitt, an art dealer, sued another art "expert" for compensation for services while assisting the appraiser. The appraisal was for the purpose of fixing the amount of fire insurance that ought to be carried.

Cubitt testified that the art treasures came from all over the world and were stowed away in all parts of the house, even in garrets and in closets, on shelves where they could never be seen. He was asked what was the class of article he had to deal with, and replied Mr. Morgan's name was a household word, and he knew he must have pictures of very great value.

"What were they?" "There were two pictures by Franz Hals. I suggested they should be marked at \$150,000 each, but the defendant put them down at \$125,000. A Gainsborough picture may be worth \$100,000, but a Franz Hals is much more valuable than a Gainsborough, because most of Hals' pictures are locked up in Dutch galleries and would never come in the market. I had a Gainsborough picture on sale, for which the price was fixed \$100,000, and I argued that a Hals was much more valuable, because it was rarer than a Gainsborough."

Justice McCardie: "Only because of its rarity?"

Plaintiff: "In quality."

Justice McCardie: "When you put a value on a Franz Hals, do you not value it by weight or size; you simply value it, because, knowing that in the world there are a few rich collectors who want works not only of fine quality, but of great rarity you thought that the undercurrents which might work with regard to those Franz Hals would produce \$125,000?"

Plaintiff: "I came to my conclusion by what I had seen—because of the rarity of the artist and the unlikelihood of his pictures coming into the market."

Justice McCardie: "You really thought that the picture buyers would give \$125,000 or \$150,000 apiece—that there is no other way of valuing? You have a gentleman in Chicago who buys, a gentleman in Pittsburgh who buys, at least one, perhaps two, well known buyers in Berlin, one or two in Paris, and one or two in London. You say there are plenty of men who want these pictures, and you think you can get \$125,000 for them. That is what you mean by 'valuing' these pictures? The word 'value' is used as though it indicated some mysterious, almost spiritual, condition of things, which it does not."

Plaintiff: "Mr. Morgan's valuation was being conducted for the purpose of fire insurance, which meant that the article, if it could not be replaced must be paid for. If these pictures went into the market they would fetch more than I valued them at on account of the halo round Mr. Morgan's name, and the care he has taken in making his collection."

Mr. Smith: "There was a Troyon picture—I valued it at \$75,000."

Justice McCardie: "What size was it?—36 or 40 inches by 30. It was an important size, and I found out afterwards that it was engraved, which makes a considerable difference in the authenticity."

"Did you doubt the authenticity?"—"No; it confirms it. The picture was bought at Christie's, and the pedigree is established."

"Mr. Morgan did not give \$75,000 for this Troyon?"

"No; there was also a Crome."

"It was a fine picture?"—"Glorious."

"What size was it?"—"As near as I can say about 50 inches by 40 inches."

"What did you put that at?"—"I think \$100,000."

Justice McCardie—"I will agree with that, but I do not think we can agree upon the Troyon."

Plaintiff: "There was one which fetched \$65,000 in N. Y."

Justice McCardie: "Big prices like that in N. Y. might arise most easily because two wealthy N. Y. men might, perhaps at the suggestion of their wives, each be desirous of getting the picture."

Mr. Smith: "Were there any David Cox's?"—"I do not think there was a single David Cox in the whole collection, but there were two 'Van Hoffmann's (Hobema?)'"

"What value?" I put the value of one at \$75,000."

Justice McCardie: "They were of very fine quality?"—"Glorious. The late Mr. Piermont Morgan had been perfectly advised in buying his pictures."

Justice McCardie: "And it is well known among great world collectors that Mr. Morgan was sometimes what was called a very good buyer. He was a very able businessman."

Plaintiff: "And he got good value in his pictures, my lord."

Mr. Smith: "There is one very fine picture by Nattier, and there are two by Porter (Pater?)"

Justice McCardie: "What did you put Nattier at?"—"I think about \$35,000. Other pictures included a Greuze, two fine Constables, and a fine Breton." Plaintiff added that he had visited the Continent to study pictures.

"Expert dealers of the world do not get their knowledge of pictures by visiting Continental galleries, do they?"—"It helps them."

Justice McCardie: "It is amazing how they pick up knowledge without visiting recognized centers. They have an instinct if not a gift."

Plaintiff offered me \$625 for sixty days' work. I could hardly believe my ears.

"A fair commission on the whole transaction, in my opinion, would have been 5 per cent."

The Wall Hall Art Works

Referring to the treasures at Wall Hall, Watford, plaintiff said there was a picture attributed to Velasquez that he valued at \$125,000, also a magnificent picture by John Russell and a fine picture by Abbott of Lord Nelson, in the linen cupboard.

Plaintiff said the furniture included a magnificent Chippendale writing table and a fine collection of books, including a copy of Smith's "History of Virginia," one of the rarest works in American history. The book collection was worth thousands of pounds. There was no catalog and no list prepared by Mr. Morgan of his valuable property. Witness had to fix what he thought was a fair value. The total valuation at Wall Hall worked out at \$785,000.

INDEPENDENTS' ANNUAL SHOW

Independent of juries and prizes and regardless of past criticism and public opinion, the Society of Independent Artists opened their third annual exhibition at the Waldorf-Astoria March 24, to continue through April 14. Some 650 exhibits comprise the display, all by men and women who, by paying the eight dollars necessary to aid in carrying the show, are free to expose two examples of their work. The selection was left entirely to the exhibitors. The number of atrocities thus assembled, therefore, pays tribute to the self-confidence of American art-aspirants. However bad some of the works must necessarily be owing to the system of "no jury," many fine canvases are presented and men like Henri, Sloan, Bellows, Pach, Halpert, Allen Tucker, Glackens, Charles W. Hawthorne and George Luks have lent their works and their reputations to the encouragement of the scheme. In Paris, where the French Independents have exhibited for years, good has resulted, as often latent talent has been discovered in young artists too timid or too modest to aspire to sending their work to the Salon. The hope of the American Society is to make it permanent on the same annual exhibition principles.

The hanging of the pictures is dazzling. In alphabetical order one finds the A's, B's, C's, D's, etc., grouped together regardless of color or composition in sections, in the manner of the baggage arrangements on a steamship pier. This makes it easy for the artist and his friends to find his work. Nor can he complain if his low-toned "Barn Door Idyl" is the boon companion to a futuristic portrait of a "Dog Pound Descending to a Sausage Factory." Thus Orlando G. Wales' stunning "Still Life" and his lovely poetical "June Landscape," examples of sane and healthy art, are nearly swamped beneath James Weiland's "Morning Plunge" à la Sorolla, showing a very red boy plunging into an ocean of very green water, and nearby is A. Walwitz's large decoration "Life," brilliantly green as to landscape and decidedly pink as to the numerous nude figures symbolizing Love, Purity, Harmony, Maternity, etc. It is flatly painted and has much decorative quality to recommend it. Theresa Bernstein, George Bellows and Reynolds Beal are the star performers in gallery B. Uncomplainingly they share the same cast with such modest assistants as Robert Bloodgood, Melita Blume, Sydney Burleigh and Eugene Brewster, because their surnames all begin with the second letter of the alphabet. Frederick K. Detwiller's New England landscapes do not suffer from their close proximity to Randall Davey's "La Mulata, No. 1." George Pease is to be congratulated upon his close relationship to the imaginative expressions of Louis Eilshemius—the "Peerless Poet of the Spheres."

In section F, Hamilton Easter Field impresses the visitor with a "Still Life" and "Uncle William's Clock," and nearby is an excellent likeness of Count François de Cisneros, by Arthur Friedlander. Robert Henri's portrait of John Sloan, low-toned, strong and fine in character, is one of his best works. Nor is it perturbed because a cubist, "Rush Hour in the Subway," by T. E. Gado, screams at it from the other side of the wall. Ellen Dunlap Hopkins and Margaret Huntington have good examples in the "H" department. Leon Kroll's beautiful nude stands out as one of the best exhibits in the display, and Jonas Lie tops the scale in the "L's." There is a colorful, iridescent landscape by Milton Mayer, individual in conception and expression, and Van Deering Perrine's landscape is highly creditable. Henry Fitch Taylor still adheres to blocks, checks and cubes in his "Ave Maria?" Nearby, James G. Tyler shows a conservative marine, which must be a shock to Taylor's modern tendencies. But alas! his name begins with "T." Unmolested and alone R. W. Van Boskerck and Natalie Van Vleck stand firmly for their respective landscapes and figure works. They are the only "V's."

A feature of the exhibition is the proof that "Futurism" is dying; the death seems hard and painful, but judging from the small number of these faddists who still hold on to a lost cause, it is certain.

INSTITUTE ACQUIRES PAINTING

The painting, "The Angel," by Abbott H. Thayer, recently on exhibition at 556 Fifth Ave., and which attracted considerable attention, was purchased by Mr. Charles L. Freer, of Detroit, Mich., for the Freer Collection of the Smithsonian Institute, Washington, D. C.



GEORGE H. PEGRAM
Elizabeth Gowdy Baker

Plaintiff: "Sometimes; but I prefer to see the actual pictures."

Counsel: "What about china? There was a very extensive collection of very high quality, some very valuable specimens of Sevres."

Justice McCardie: "Of what date?" "I should say about 1780."

His Lordship: "That is late."

Mr. Smith: "Had he any Chelsea ware?" "Yes, magnificent."

Any Worcester?" "Yes, a very fine hexagonal vase."

Very Valuable China

"In round figures, what was the value of the china?" "A good many thousands. I found a magnificent Sevres dessert service in various parts of the house, some in drawing rooms and some in cupboards. There was not a servant in the house who knew anything about it. There were also some very fine colored prints among them, one of the daughters of Sir Thomas Frankland, as well as Italian embroideries and a fine ivory casket which I put at \$5,000; but in these days it is almost impossible to put a value upon such an article. The total value for Grosvenor Square alone came to \$1,339,000. I was astounded that the defendant

Walter Storr Hallam, managing director of Debenham, Storr & Sons, King Street, auctioneers, valuers and surveyors, said he thought \$5,000 remuneration would not be out of the question for such a valuation.

MRS BAKER'S "MR. PEGRAM"

Mrs. Elizabeth Gowdy Baker is using her chosen medium, pure aquarelle, not only for her dainty portrayal of feminine charm but with equal success in delineating the rugged strength of men of great accomplishments. She has recently painted portraits of Walcott Johnson of Boston, James J. Hill, the railroad builder, and of Mr. Pegram, reproduced on this page. Her ability in producing a faithful likeness and in expressing the character of her sitters have won her a reputation which keeps her brush busy. The certainty that her work will remain fresh and brilliant just as it left her studio makes her portraits of public men especially valuable.

Mr. George Herndon Pegram was elected President of the American Society of Civil Engineers in 1917 and the portrait is to hang permanently in their N. J. club.

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EXHIBITIONS NOW ON

Recent Paintings by Guy Wiggins

An assemblage of 13 oils recently painted by Guy Wiggins is on exhibition at the Howard Young Galleries, 620 Fifth Avenue, to remain until April 12.

The fact that they are all extra-murals might give rise to the impression that a study of one or two of the canvases would suffice. Au contraire, there is such mastery and breadth in handling that individual study is necessary for full appreciation. Snow scenes are by no means new, still in "Silvery Trail" one cannot help but imbibe the balm of the atmosphere attendant with snow on the hills. The snow, the trees and the sky, all convey a sense of realism and at the same time display a craftsmanship not without distinction. "Earliest Spring," colorful and possessed of an excellence of composition, is admirable and readily justifies the poets' songs of young men's fancies; while "Upper Broadway," "Madison Square," and "Madison Square Garden," winter storm scenes in New York, as if the result of magic, remove the hardness and prosaicism of the city. A winter scene, for which the painter recently received the Isidor prize at the Salmagundi Club, is also on display. The other canvases are all characteristic of Wiggins' work and compare favorably with those mentioned.

A. A.

Manet Prints at Grolier Club

The Grolier Club is showing until April 20 a notable gathering of prints by Manet from the collections of club members and from other sources.

One of the gems of the exhibition is the original watercolor sketch for "Chapeau et Guitare," done in colors. There are six states of Philip IV after Velasquez. Another item that attracts more than a passing notice is a group including five illustrations from "Le Fleuve" by Charles Cros, as executed by Manet.

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Art Alliance Displays

Three art conventions are to be held in New York City this spring. The Eastern Arts Association will bring art teachers from all the Atlantic States and as far west as Ohio for its sessions, April 17, 18 and 19. The middle of May will see the members of the College Art Association and the American Federation of Arts assembled for a week with two sessions a day at the Metropolitan Museum of Art. There are more than one hundred art societies in New York, and twenty-five are chapters of the American Federation of Arts. The local organizations are busy preparing to be hosts to the visiting delegates.

Groll and Couse at Braus

The joint exhibition of these two well known artists at the Braus Galleries, 2123 Broadway, through April 8, makes an interesting combination. Mr. Couse's Indian pictures are all recent works done during last summer at his Taos, N. M., studio, and show his subjects in the attitudes and industries of which he has made a life study. Beautiful in color and evidencing sympathy and understanding of the Indian character, it is not surprising that they have found admirers and purchasers on upper Broadway. "The Flute Call," "The Water Carrier," "Red Seraph" and "In the Foothills" are some of the typical examples.

Albert Groll continues to fill the demand for his Arizona Desert pictures and the exhibition finds him in his best mood, although he does attempt to stray occasionally to "Marshes near Carson City," which, however well painted and having a nice color scheme, lacks the confidence of his more studied subjects. "Sunset on the Desert" is lower in tone than is his usual manner; it is fine in color and appealing in sentiment. "Flying Clouds, Arizona," is typical of the beautiful skies for which his work is noted. "Desert on the Nevada" expresses his knowledge and sincere study of his subject and "Bit of Old Santa Fe Trail" is a gem of poetry, rich in color.

Education along practical art lines, which is one of the special interests of the Art Alliance of America, will be shown in its galleries at 10 E. 47 St. from April 5 to April 19. Every school in the city which includes design in its curriculum will be represented. In addition the trade schools that teach any of the artistic industries will make a showing. Then the Vocational School for Boys, at 138th St. near Fifth Ave., will send commercial design and sign painting; there will be jewelry made by the crippled boys at the Red Cross Institute for Crippled and Disabled Men; and lettering by boys from the Institute for the Deaf. In all, nineteen schools will be represented.

The purpose of this exhibition is to show the practical value of well designed printing, both from the point of view of its advertising quality and of its aesthetic interest. By having the original designs and printed products shown side by side the artist, printer and merchant will realize that they must work as one in solving their problems. The exhibition will show the importance of bringing these elements together for mutual consultation and co-operation.

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Beardsley Drawings Shown

A collection of seventy original drawings by Aubrey Beardsley, owned by H. S. Nichols, are shown in his bookstore, 17 E. 23rd St.

The exhibit comes as something of a surprise to art collectors, who were under the impression that the collection which was recently sold was the only one in existence. The highest price paid during that sale was \$630 for a small drawing of the Morte d'Arthur group.

Among the pictures in the Nichols collection are illustrations for the Poe stories, portraits of Balzac, Whistler, Wilde, Poe and three self-portraits. Several of the works, the publisher said, should cast an entirely different light on Beardsley as an artist to those who know him only as a creator of the grotesque, notably a large drawing entitled "Virgin and the Lilies."

Mr. Nichols spent twenty years in business in London and supplied Beardsley with funds during the latter's periods of stress, and took what drawings the artist had to offer.

Wood Engravings at Pratt Institute

Rudolph Ruzicka is showing an interesting collection of his wood block prints at Pratt Institute, Ryerson St., Brooklyn, until April 5. Some of these prints are in black and white, others in colors. Christmas cards form an attractive group, and the book plates are worthy of notice and study. The facsimile reproductions, chronologically arranged to illustrate the development of wood engraving from its early beginnings down to our time, are noteworthy.

But it is in his interpretations of N. Y. and other cities that Mr. Ruzicka excels. The buildings, bridges, nooks and corners of N. Y. lend themselves admirably to wood block printing, and the exhibitor has produced many remarkable prints. His rendering of the Harlem River, N. Y., in winter is a fine work in which the printed colors blend admirably and with artistic effect. In "Peek Slip, N. Y.", the building facades are brilliantly done, the vehicular and pedestrian traffic realistically portrayed, and the action vigorously expressed.

The New Belnord Galleries

Long a dealer in art objects on the upper West Side, Mr. Leo Kahn has now for the third time enlarged his quarters. Beginning some years ago with a small framing store, he has succeeded in at last establishing a first class gallery at 86th St. and Amsterdam Ave. which will be devoted mainly to the promotion of American art. And, if the present, his first exhibition, is a forerunner of later displays, much credit will be due him for striving to establish a taste for art of a high order, far from the beaten Fifth Ave. track.

The present group of painters is headed by Wyant, whose vision of mountains, with their grandeur of line, is typical. There is also a Blakelock definite in character, and a good Ben Foster, a group of landscapes by Edward Gay and a fine Bogert. One of Warren Davis' beautiful nudes graces the display and there is a virile picture of shore and boats by Haley Lever. Emile Gruppe's landscape with a nude in the foreground is colorful and poetic and several richly toned, individual works by Frank De Haven complete a creditable display.

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Oriental Art at Cosmopolitan Club

The Women's Cosmopolitan Club, 133 W. 40 St., has on exhibition until April 19, nineteen examples of Chinese and Japanese paintings from the collections of Hamilton Easter Field and Robert Laurent. They range in period from the XIV to the XVII century and include work done by Kenzan, Sosen, Hiroshige, Kei Shoki, Soami, Shunsho, Sukenobu, Hokusai and Haonobu. An anonymous XIV century Chinese artist's typical study of the Lotus flower is executed with all the feeling of a sensitive Oriental. A XVII century Chinese artist has chosen a peacock and a pea hen upon which to lavish his art. The decorative idea is highly developed, after the Chinese school of painting. Kenzan's "Pine Branch and Snow" represents a conifer branch laden with snow, and the green of the evergreen forms a pleasing contrast with the white of the snow. Sosen's "Monkeys" are vividly realistic with an almost chattering likeness of the simians. The "Geese" by Kei Shoki are painted with Oriental sympathy with the subject and the colors are subdued and charming.

Lemordant's Paintings and Sketches

Only an artist who has lived for years in the glory of light, the beauties of Nature, flowers, trees, the sea and sky, and who knows the subtleties of the human form, can realize to its full extent the tragedy that blots out his sight and cuts him off forever from the talents that were his greatest happiness. Jean-Julien Lemordant was beyond military age when the war in Europe broke out; nevertheless, early in September of 1914 he enlisted as Lieutenant and fought against the Germans for more than three years before he was blinded. The exhibition of a collection of his paintings, now on at 627 Fifth Ave., is proof of the loss of his talents to his country and to the world. He loved to portray the simple people of his native Brittany and painted them in every phase of their industries, pleasures and in their homes—fishermen, pretty girls with ruddy faces, old women at their daily tasks and children at play, done with the sympathy and understanding of Millet for his peasant neighbors.

The sketches, paintings and drawings covering the walls of the two large galleries are

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science of government. The French Government has sent his collection of paintings with him to be exhibited in various cities of the United States where he will hold conferences on art and possibly also talk on the war.



ANN WESTERVELT
Gilbert Stuart (1802)

At Weston Gallery.

Zorachs' Recent Work

William and Marguerite Zorach, "modernists," are holding a studio exhibition at 123 W. 10 St., until April 13, including watercolors and oils, for the most part executed at Cornish, New Hampshire, last summer. Mr. Zorach's studies of white birches are interesting, but his figures and animals lack symmetry.

Mrs. Zorach is evidently in sympathy with her husband's artistic point of view, but her themes are developed according to feminine formulae. In connection with her studies in embroidery she has produced a small hand bag in vivid colors based upon Provincetown inspiration. The sea is registered in embroidery, with cruising birds wondrously conceived and executed, and dense clouds in rolling masses. A lighthouse is introduced, and also a decorative tree, together with a marvelous ship riding at anchor. The poor fishes of the ocean appear decoratively in the depths.

the models he used for his decorations of municipal buildings, hotels and private residences. One of the most important designs is the ceiling for the Rennes Theatre, which covers 215 square yards. In brilliant colors and with clear understanding he describes the men and maidens of Brittany in native costumes dancing and whirling in rhythmic movement. A group of sketches of individual figures and scenes shows the method by which he built up his great compositions. A line or sweep of the brush directly and forcefully applied proves his strength and the knowledge behind his designs. To have completed such an enormous amount of decorations, landscapes and figure works while still in his thirties shows him to have been an indefatigable worker.

M. Lemordant is at present in this country to receive and acknowledge the Howland memorial prize established by Yale, and awarded every two years to a citizen of any country for an achievement of marked distinction in literature, or the fine arts.

LT. JEAN JULIEN LEMORDANT
The French Painter
(Blinded in the War)

Robert Nisbet at Ralston Galleries

Robert H. Nisbet is showing a selection of his admirable landscapes at the Ralston Galleries, 567 Fifth Ave., through Apr. 19. The 17 canvases on view comprise spring, summer and winter scenes. "The Promise of Spring" and "May Morning" are poetic compositions radiating light and loveliness, while "A Bright Winter's Day," "February" and "White Hillsides" portray winter under different aspects, bright and sparkling, gloomy or brilliantly white with snow. Mr. Nisbet's "Moonlight" is a strong work; the moon-rays on the landscape have a wonderfully fine effect. "Twilight" is another low-toned canvas with fine quality and atmosphere.

At her studio, 130 W. 57 St., Gladys Wiles is busy painting portraits of children. She has recently painted a head of an Indian girl.

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APPRAISALS—“EXPERTISING”

The “Art News” is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of “Expertising and Appraisal” has conducted some most important appraisals.

THE BURLINGTON MAGAZINE

A Godefroid de Claire altar cross with XII century enamels (Victoria and Albert Museum) is reproduced as the frontispiece of the March Burlington, and is ably commented on by H. P. Mitchell in a learned paper on the XII century Walloon goldsmith. Other interesting plates illustrate the article.

Major J. J. O’Brien Sexton contributes a continuation of his “Illustrated Books of Japan” series, in which he deals with Utamaro’s Book of Shells. Part III of R. L. Hobson’s articles on the “Eumoropoulos Collection” gives much interesting information about Han pottery, with fine illustrations. “English Furniture of the Cabriole Period” is the theme of H. Avray Tipping’s article, which he devotes more especially to tables of the period, admirably reproduced on the accompanying plates.

Roger Fry discourses with authority and conviction on M. Larinow’s strange designs for the Russian Ballet. The illustrations convey a good idea of M. Larinow’s conception of stage settings and costumes. “Recent Acquisitions for Public Collections (Part IX), by C. E. C. Tattersall, is the closing article of the present number. A “Note” and correspondence follow.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

THE PASSING OF AN ART FAD

If any proof were needed, not alone of the waning but of the near ending of the so-called “Modernist” movement or—to call it by its true name—the “Modernist Fad” in painting and sculpture, in this country, at least, the current Independent display on the very appropriate roof garden of the Waldorf-Astoria Hotel, where the show is literally “up in the air,” furnishes this. There have not been wanting indications abroad that the “Modernist” fad, with its divisions into “Futurism,” “Cubism,” etc., which was really first launched by Matisse and his admirers in Paris over a decade ago (although brazen attempts have been made both in Europe and America to “father” its birth upon that really strong and masterful painter, Cézanne), was decidedly on the wane, but the “Modernist” wave which spread in time over the American art world, and which first broke in its fury at the well remembered Armory Show of five or six years ago, has broken sooner in these clearer airs and under these sunnier skies than it did in Europe.

Both painting and sculpture in America will now proceed upon saner and healthier lines than for some years past and will in a short time free themselves from the hysterical and other influences of the so-called “Modernists.” Artists will now have the knowledge that no true or great painting or sculpture can disregard the basic canons of art and ignore correct drawing, true line and form and harmonious tone, color and the relation of values. The “Modernist” movement or fad has, however, produced some new artists of ability and worth and has perhaps strengthened the work of other good artists, who, having seen the error of their ways, are fast returning to light and reason. For this, and for a few years of excitement and the stirring up of some dry bones, let us be thankful.

The “Modernist Fad” was founded upon the desire to attract public notice through making a noise and consequent sensation, with hoped-for public attention and resultant commercial support. The art public was curious and amused, but it did not buy, and without the support of the dealers and collectors the “Modernists,” who were not in demand as teachers, could not long endure.

FOR “PERSONS” READ “PASSIONS”

The waning of late years in the interest in and study of the classics—a most regrettable waning to the many who believe that such interest and study are the basis of any real general education, much less cultivation—has already had its effect in the many and grievous blunders made in the printing of even famous Latin quotations in the American press.

An emphatic evidence of this condition was the printing as a headline over a protesting artist’s letter in last ART NEWS, of Virgil’s sarcastic query in the Aeneide “Tantaene incolunt colestibus animis irae?” (Can such passions dwell in celestial minds?) as “Can such persons (Sic) dwell in celestial minds?”—an utterly meaningless sentence.

To the many correspondents who naturally noticed, and must have wondered at such a blunder, we can only say that we do not believe that even a fairly well educated writer, much less a proofreader, say, ten years ago, could have passed such a silly sentence—as, apart from its not making sense, the famous saying would at once, with the connection of the letter beneath have supplied the correct word. We trust that we shall not be condemned as entirely ignorant of Virgil by our puzzled and amused readers. We have inflicted upon the proofreader who passed such a blunder the punishment that “fitted the crime.”

Notable Gift to Museum

The Metropolitan Museum has recently received an unusual and important gift—a large and most valuable XVIII century French table by one of the master artisans of the period. The generous donor is M. Jacques Seligmann of Paris and N. Y., and the gift is in memory of the late J. Pierpont Morgan.

In his donation M. Seligmann states he was influenced by his wish to offer some testimonial of the great services Mr. Morgan rendered, not only to the museum, but to the cause of art in America, by his generous gifts to the museum and his unwearied efforts in behalf of the institution of which he was long the president.

CORRESPONDENCE

Town Planner Academy President

Editor AMERICAN ART NEWS,

Dear Sir:

It is a curious thing that few people seem to understand the significance of the appointment of Sir Aston Webb to the position of president of the Royal Academy of London.

Some writers think this appointment is just a compliment to the noble art of architecture, others think that it is because Sir Aston is a good speaker and business man; while I have seen it written that this appointment may mean that Britain has not enough painters or sculptors of merit to warrant the choice of one as P. R. A.!

All these suggestions are quite beside the point. Sir Aston Webb’s appointment may be epoch making, not only within the Royal Academy, but outside it also. For this architect is a town planner, by which the English do not merely mean someone who can lay out a city, or even arrange a housing scheme, but one who follows a new philosophy of life. Such a man as Patrick Geddes, whose two folio volumes on Indore (recently issued by the Indian Government of the place), sets forth this outlook as the only possible “Moral Equivalent for War.”

I have heard Sir Aston Webb at a meeting of the London Society speak to a crowded audience, of what would be possible in London under the Civic Regime, who smiled a little when he said that the day was not far distant when it should be possible to fish for salmon in the Thames at London Bridge.

He reminded us of an old law, dating back to the good time of Elizabeth and Shakespeare, when one might not force a servant or an apprentice to eat Thames salmon more than four times (I think it was) a week!

Sir Aston Webb, as P. R. A., may cause such reconstruction within the Royal Academy as may make its influence felt upon the lives of everyone of the eight or nine millions who live in London. Stagnation in art is a thing of the past; right direction is following the awakening at home, and the election of Sir Aston Webb is potent with meaning that few as yet have grasped, and that not everyone will have the vision to see.

But anyone who heard his speech on the occasion above referred to can have no doubt but that he will set his house in ways that may surprise many.

Yours truly,
Amelia Dorothy Defries.

Washington, D. C., Mar. 29, 1919.

Modern Art in the Theatre

The March number of the Lotus Magazine contains an appreciative article by Mr. Henry McBride on the approaching departure of the artist-manager of the Théâtre du Vieux Colombier, M. Jacques Copeau, in which the well known art critic takes the public, artists, and prevailing bad taste to task for the general lack of interest in the artistic representations of M. Copeau’s company. The following excerpt will give an idea of the trend of the article on “Modern Art in the Theatre”:

“Night after night during these two winters, where, if we Americans had the slightest claim to be leading an intellectual life, thousands would have sat, there were but hundreds. The bravest, wittiest, deepest utterances of the great geniuses of one of the great nations of the world were being spread before us cloaked in theatrical settings that would have pleased those geniuses immensely could they have seen them. The pageant thus unrolled before our eyes had qualities calculated to rouse in the breasts of artists and art-lovers the desire to lead better lives; but I who know all the artists, saw precious few of them in attendance, and there has been no pictorial echo from the performances to filter into our public exhibitions. Had there been even such a slight flicker of artistic connection with events as occurred here a generation ago when Chase and Sargent vied with each other in painting “Carmenita,” we should have had pictorial records of Mme. Bogaert in the crinolines of “La Carosse,” of Mlle. Lory and M. Jouvet in “La Jalousie du Barbouillé,” and M. Dulin in “Le Médecin Malgré Lui,” to console ourselves with in the dull theatrical years to come. But nothing of that kind has occurred. Our artists have not noticed. They twirled their thumbs and said: ‘Wurra, wurra, isn’t this war awful?’ but did nothing to establish a cordial entente with this gracious manifestation that came to us from France.”

“What fills me chiefly with despair, however, when I think of the contrast between the spectacles of the departing Vieux Colombier and those that remain on Broadway, is not the fact that M. Copeau encourages artists to plan his costumes, but that he as a Frenchman manages to secure seamstresses who can read sketches and carry them out. That we can never, never do. Not until we shall have been born again Americans simply cannot read an artist’s idea in a sketch. It is the secret of the awful messes we get into whenever we attempt to apply art. It is the real reason why we have so much atrocious public statuary. The committees invariably prefer the most finished and worst sketches.”

ART BOOK REVIEW

PRINTS AND DRAWINGS BY FRANK BRANGWYN. By Walter Shaw Sparrow. Profusely illustrated. John Lane Co., \$15, net.

As Ruskin in his dogma proclaims, “I say that the art is greatest which conveys to the mind of the spectator by any means whatsoever the greatest number of the greatest ideas.” Thus may we sum up the work of Brangwyn, which the author successfully brings out in a style worthy of the subject and which justly emphasizes the cogency of the artist.

Many are the painters who have pictured for posterity the heroism and sacrifice in the battlefield of the Great War. But it was for Brangwyn, among the very few others, indeed, to glorify the herculean and dogged worker of the shipyard and the factory. In this work the author reproduces a number of etchings and drawings executed by Brangwyn during the war, and devotes considerable space and energy to description and study of them.

To make comment alone on the artist’s contribution to perpetuating the memory of the war would be an injustice and merely a scraping of the surface. Of this, Mr. Sparrow is well aware, and in a manner that quickly assures his reader of his esoteric knowledge of the topic, he dilates on Brangwyn’s paintings and etchings of pastoral, genre and cartoon subjects. To carry his point, he devotes considerable space to description and comparative study, making the book both instructive and delightful.

The excellency of the plates, the artistic typographical arrangement, and, as above mentioned, the cleverness of the author, easily place the work in the high rank of art tomes.

A. A.

OBITUARY

Mrs. Jules Chaine

Mrs. Jules Chaine, wife of Jules Chaine of the Paris firm of Chaine & Simonson, died March 8 of pneumonia after 10 days’ illness. Before her marriage Mme. Chaine was well known on the Parisian stage as Mme. Roland, leading lady in Mme. Sarah Bernhardt’s company. The funeral service was held in the Church of the Madeleine and the interment was in the Montmartre cemetery.

LONDON LETTER

London, Mar. 22, 1919.

It is not improbable that one of the earliest tasks in the scheme of reconstruction soon to be set on foot will be the removal of Charing Cross railway station to the south side of the Thames and the construction of a new high level road-bridge across the river. The latter, it is suggested should be such as would form a fitting memorial of the war, while the new station should be of a type worthy of its position in the very center of the metropolis. It will be remembered that Waterloo Bridge was built in commemoration of the Napoleonic War, and it is felt that a better form could hardly be found for a new memorial to take. The removal of the present station and the mean streets which immediately flank it will give magnificent open space of which fitting use should be made architecturally. With an architect as President of the Royal Academy we have reason to hope that the opportunity will not be misused.

Aged Academy Members

Apropos of the Royal Academy, a new rule has recently been made in regard to this institution that members shall become superannuated at the age of 75, in order to allow a fusion of new blood into the Society. Election to the rank of academician seems to act as a sort of "elixir vitae," for academicians have a way of living to a particularly ripe old age, and thus forming a clog on the wheels of progress. The new rule will dispose of a good dozen or so of the old members, and it is reasonable to suppose that this time there will really be an effort to fill their vacancies with men of advanced artistic thought. The trouble is that a good many men who have won their spurs under academic opposition are very positive in their determination not to accept academic recognition when this is eventually offered them. The more general feeling, however, is that the time has now come for an organized capture of the old stronghold.

"Modernists" on Academy Presidency

A contemporary journal recently solicited from four distinguished members of the "Modernists" their views in regard to the presidency of the academy. These included Jacob Epstein, the sculptor, who refused to discuss the subject on the plea that the Academy had nothing to do with art, being merely a business house; Windham Lewis of the "Abstract School," who gave it as his opinion that the Academy was "past praying for," and that its only hope lay in the demise of all the old men, whom he believed never to have so much as heard of the war; C. R. W. Nevinson, who expressed himself in favor of Sir Aston Webb on the grounds that he is credited as being wholeheartedly in support of academic standards, which should at least ensure good drawing of the representational type; and Paul Nash, who was full of regret that the post was not filled by Sargent. The latter, it is said, was offered the post, but declined altogether to accept it.

The Post-Office as Critic

An amusing story is told in regard to a collection of 15 etchings by Felicien Rops, which had been ordered from Amsterdam at the price of £127 by a certain London gallery, but which failed to reach their destination, owing to the intervention of the post-office, who, on the grounds that they were "indecent," not only declined to forward them to their destination, but even went so far as to have them destroyed "in the ordinary course." The curious part of the business is that several of these etchings have already been publicly exhibited in London without any objection being made on the part of the authorities. The fact, however, that Rops is universally recognized as a master of his craft, and that all these drawings are to be found in the Public Library of Washington, does not weigh with the post-office critic. It is hoped nevertheless that the publicity given to the case may eventually lead to the institution of a Board of Appeal to whom, as experts, such cases may in future be submitted.

Early English Portraits

This Spring is to see the dispersal of the collection of a well known specialist in XVIII century portraiture, who for upward of 20 years has been bringing together what is an extremely representative selection of the work of the English portraitists and of certain of the foreign schools of portrait painters. For the benefit of the public these works, some 500 in all, have been placed on view at the Pembroke Galleries, 81 Park Street, Bristol, England.

The collection, which may be acquired by private treaty, includes a number of portraits of celebrities of the day by Gainsborough, Romney, Northcote, Reynolds, Raeburn, Alan Ramsey, Beechey, Gilbert Stuart and Opie, as well as several examples of the French school and a number of pastels. These pictures throw a considerable amount of light upon the notabilities of the time in which they were executed and should prove of especial interest to American visitors.

CHICAGO

The Art Alliance luncheon at the Auditorium Hotel last week developed the fact that an exhibition of American made goods will be opened to the public at the Art Institute in May. This will be the first show of the kind to be given by the mid-western branch and is not to be confused with the large exhibition which is planned for the Colosseum on the Pier at some later date. It will consist in the main of the collection now on view at the Metropolitan museum, supplemented with some Chicago and other mid-western manufactures.

At the Art Institute the one-man shows of Robert Henri and Gari Melchers will be formally opened this week, together with an exhibition of Canadian contemporary art from the Ottawa Museum, the annual exhibition of the Chicago Society of Etchers and a collection of the works of Boris Anisfeld, all events of importance.

The Arts Club announces a coming exhibition of the works of the French Post-Impressionists which have been seen in the Bourgeois Galleries, N. Y., and are now on view at Smith College. The sculptures of Stanislas Szukalski which have just been removed from these halls were much admired, especially his work entitled "Struggle," in which a huge hand, sinewy and tense, reaches upward.

In Dealers' Galleries

Considerable activity is to be noted in the various galleries. Thurbers are taking down the Forest Preserve show to again place on view the collection of Barbizon and modern French paintings which appear to advantage in the setting of these galleries. This collection has been augmented by the recent acquisition of an important Corot, a fine small Cazan, a L'Hermitte of first quality, and some very rare Daubignys. Several large transactions with well known collectors have been closed by this firm during the last three weeks.

O'Brien's announce an exhibition of the decorative screens to which Frank Werner has devoted the hours he could spare from portraiture during the last few years. They are said to be rich and beautiful, and to involve new and striking treatments. A collection of the watercolors of Alice Smith of Charleston, S. C., will be hung in these galleries at the same time and their appearance is looked forward to as they deal with a new theme, the rice fields under different conditions of cultivation and at different seasons. They are said to be somewhat Japonesque in effect.

An example of the value of thoughtful work is reported by W. J. Young, who received from Felix Russmann last week a moonlight which has occupied this artist for four years. He had planned and promised it for an important N. Y. and Chicago exhibition which has taken place during that period, but his muse refused to suggest the final note and his conscience to sanction the exhibition of his canvas without it. At last he turned it over to the dealer a finished work and within twenty-four hours after its arrival in the galleries it had been sold to pass into one of the best collections in this part of the country. Mr. Young believes that this offers a suggestion to artists in general and that more time spent in paint-

ing might result in less time spent in the selling of pictures.

The Anderson Art Galleries on Michigan Ave. are showing the three Daingerfields which they acquired recently, a Waugh of fine quality and a few remaining works of Mme. Lucas-Robiquet. Their window exhibition of etchings by Joseph Pierre Nuytten attracts much attention, the portrait etchings of Roosevelt and Lincoln being greatly admired.

Arthur Ackermann and Son's Michigan Ave. branch expect to acquire some interesting things from the head of the firm, now in N. Y. after his four years of service with the British army in France. Mr. Button, the Chicago manager, goes East this week to confer with Mr. Ackermann. Charles Sneed Williams, the portrait artist, who usually exhibits here, has gone to Louisville, Ky., to execute three commissions, which since his arrival have expanded to thirteen, a number which will keep him in the South for some months.

The exhibition of original drawings and lithographs of American war work and industry by Joseph Pennell has just closed at the print rooms of Albert Roullier. These works will be succeeded by the delicate fancies of Helen Hyde, from Apr. 2 to 22. Her Japanese woodcut series is supplemented with a Mexican woodcut series, a Southern series of etchings and lithographs and a considerable number of drawings. Mr. Roullier and his daughter are now in the South and are planning to make a trip to Europe.

Mr. Barrie, manager of the art department of Carson Pirie Scott & Co. is now in N. Y. and expects to return with the details for an important exhibition to be announced in next week's letter.

Marion Dyer.

INDIANAPOLIS

The John Herron Art Institute of Indianapolis has received a gift of importance in an example of the earlier painting of John E. Bundy, which bears the date of 1903, presented by Emil Dietz, a well known local collector.

Three gifts to the Herron Institute include XVI century carved coral, jewelry, a necklace, brooch, earrings and bracelet, given by Mrs. H. B. Hibben; a Spanish mantilla of black lace, given by Mrs. A. M. Robertson, and a Turkish mosque hanging, about 8 x 10 feet, of velvet, richly embroidered in gold and silver thread and in colors, given by Mrs. Frank G. Darling. Approval was given by the board to the fine art committee's recommendation to purchase eleven large and important pieces of antique Persian pottery, shown by Miss Eliza Niblack in the museum.

An increased interest has been manifested in the work of local artists. T. C. Steele has sold twenty-three canvases during the winter, and Otto Stark, his entire summer's output. Two canvases of Wm. Forsyth have been sold from the twelfth annual Indiana exhibit, and Clifton Wheeler sold a canvas from the thirty-third annual exhibit.

WASHINGTON

The collection of war paintings and drawings by French soldiers which is being shown under the auspices of the French High Commission will be on view in the Corcoran Gallery until Apr. 12. Eighty French artists are represented and their works done under tragic conditions constitute a most remarkable record of the great war.

The completion of the Lincoln Memorial in Potomac Park is now a reality. The building, of which Henry Bacon is architect, is finished and the mural paintings by Jules Guérin have just been put in place. The seated statue of Lincoln by Daniel C. French is nearing completion (being cut in marble). The trees which are to give this splendid memorial its proper setting are soon to be planted. The date of dedication has been set for next October. The mural paintings just completed by Jules Guérin are twelve feet high by sixty feet long. They are both allegorical themes relating to modern times. One symbolizes "Freedom," with side groups typifying "Immortality" and "Justice"; the other has as its central group "Unity," with "Fraternity" and "Charity" as side or secondary groups.

C. C. C.

OMAHA

A number of the landscapes exhibited at the Whitmore Galleries by Robert F. Gilder have been sold, one of them to be given to Mrs. Waite H. Squier, the retiring president of the Omaha Society of Fine Arts.

The art department of the Omaha Women's Club has been holding an exhibition of twenty-five interesting etchings of the Colorado Mountains by Mr. Burr of Denver. A collection of handwoven textiles from Berea College in the Kentucky Mountains, sent out by the State of Kentucky, was also shown.

SHAW DINNER TO SNELL

Those present at the dinner at the Salmagundi Club, Mar. 5 last, given by Mr. Samuel T. Shaw, as is his annual custom, to the winner of his prize at the club's annual oil display of the preceding year—this time Henry B. Snell—are as follows:

Atwood, Wm.; Boone, C. L.; Beal, Gifford; Barse, Geo. H.; Blenner, C. J.; Burnett, Wm. A.; Boston, Jos. H.; Bruestle, Geo. M.; Browne, Geo. E.; Brown, Ray; Bull, Chas. L.; Chapman, C. S.; Covey, Arthur S.; Curran, C. C.; Couse, F. I.; Crane, Bruce; Carlson, Emil; Clark, Eliot; Chambers, Chas. E.; Carrington, Jas. B.; Davis, Warren B.; Dufner, Edward; Eaton, Chas. W.; Ennis, Geo. D.; Fairbanks, Chas. M.; Fobes, J. H.; Gay, Edward; Groll, Albert L.; Green, Frank R.; Giles, Howard; Garber, Daniel; Goosey, G.; Turland, Glass; Montague; Haven, Frank; Huchison, Frank W.; Hunt, Leigh; Hudnut, Alex.; Hirsh, Fred; Imlach, B.; Isidor, Jos. S.; Jones, H. B.; Jones, Francis C.; Johnson, Frank T.; Kroll, L.; King, Paul; Kimbel, R. M.; Kilpatrick, R. E.; Lathrop, John; Law, M.; Murphy, J. F.; MacGillivray; Morgan, A. C.; Mayer, Henry; Nichols, Hobart; Noyes, C. P.; Newall, G. G.; Ochman, Leonard; Olinsky, Ivan G.; Potthast, Ed. M.; Quinlan, W. J.; Redfield, Ed. W.; Ryder, Chauncey F.; Roth, Ernest D.; Rosen, Charles; Snell, H. B.; Shaw, S. T.; Shaw, O. D.; Schilling, Alex.; Smith, Jas. MacGregor; Smith, W. G.; Van Laer, A. T.; Vonnon, Robt. W.; Vincent, Harry A.; Volk, Douglas; Waugh, F. J.; Wiles, Irving R.; and Wickware, Francis G.

Albert P. Lucas is completing a moonlight subject, showing tall poplars and sheep, at his studio, 1947 Broadway. He expects later in the season to hold an exhibition at one of the leading galleries.



GUESTS OF MR. SAMUEL T. SHAW
At His Dinner at Salmagundi Club, Mar. 5, 1919, Given in Honor of Henry B. Snell,
Shaw Prize Winner, 1918

BOSTON

The gallery of the Guild of Boston Artists is occupied by an exhibit of the work of Aldro T. Hibbard, a new member. Mr. Hibbard showed evidence that he was a born painter, even while he was a student at the School of the Boston Museum of Fine Arts. Almost from the first he was dazzlingly facile, and he has steadily grown in solidity. He attains to something of the feel of April in his "Buds in Spring," in the tender handling of the trees and turf, and in the neutral tones that suggest the full colors to come. Equal success is seen in his "Early Spring." Mr. Hibbard can use pattern neatly, as in his massing of colorful lines and patches of weeds in "To the Farm." He uses shafts of late afternoon sunlight at low angles with original effect in the matter of color balance and shadow patterning in several snow scenes.

At the Vose gallery a new collection of contemporary American paintings has been hung. Charles H. Davis shows "Summer Pastoral," a serene little picture, just three elms in a pasture, against a sunny blue sky, one of those complete and seemingly simple things that one is tempted to call perfect. "The Hilltop" by H. W. Ranger, "Autumn Rain" by J. Alden Weir, and "Farmlands" by D. W. Tryon, are admirable examples of the work of these artists. Other pictures are by F. Ballard Williams, Bruce Crane, Paul Dougherty, Leonard Ochtman, William S. Robinson, I. H. Caliga, W. J. Whittemore, Gardner Symons, Louise Brumbach, Daniel Garber, George A. Williams, and Gifford Beal.

Everywhere that artists gather one hears expressions of satisfaction that Mr. F. W. Coburn's authoritative and eminently readable art criticisms are again appearing in the Boston Herald, for which he began to write in 1903.

Frank Gardner Hale has opened a studio-shop in Park Square, and is holding an exhibition of his own jewelry and enamels together with a collection of old china, furniture, pewter, glass and hangings.

Cyrus E. Dallin's proposal for a massive bronze memorial, to be erected in the town of Arlington, Mass., as a tribute of the town to its soldier sons, is attracting favorable comment. The scheme calls for a central panel with symbolical figures, flanked by the columns of the names of those who served in the war.

A Massachusetts interstate chapter has been formed of the National Association of Women Painters and Sculptors. The chapter will hold its first exhibition at the Copley Gallery, Boston, during the fortnight beginning April 14. A group from New York will be represented with the Massachusetts members.

Fogg Art Museum Accessions

A number of important additions have been made the last week to the collection of drawings on exhibition in the Print Room of the Fogg Museum. They include superb examples of Tiepolo and Fragonard, as well as a fine drawing by Watteau, and a characteristic study by Rubens.

These make the collection, although small, unusually fine in quality and very representative of the principal kinds of drawing produced from the early Renaissance to the present day. The early examples of Fragonard and Tiepolo can hardly be excelled. The drawing by Antonio Pollaiuolo is one of the best by this master linealist of the Florentine school, and is the only one of the twelve known authentic drawings by the master, outside of the British Museum and the Uffizi.

A small panel representing Christ on the Cross by Simeone Martini has been placed on exhibition in the main gallery as a loan for a few days in continuation of the policy of brief single loans of important art works.

The staff of the Museum and the members of the Fine Arts Department are hard at work in preparation for the "Retrospective Loan Exhibition of French Art" to be held from April 9 to 23; as "Testimonial to the devoted service of French Officers at Harvard University, during the war."

The loan of important examples of paintings, tapestries, sculpture, and furniture, many of which have never before been publicly shown in this country, representing the high spots in French art from the XIII century to the present day, will make this exhibition the most notable of its kind ever held in America.

Impressionist paintings from the Durand-Ruel galleries, N. Y., are shown at an Arlington Street gallery. Included are superior examples of Monet, Manet, Sisley, Pissaro, Degas, and Renoir. Among the Monets is one of the water lily series, and a glorious picture of a poppy field, backed by a line of dark green trees, and over all a vaporous sky. In addition to several pointillist canvases by Pissaro there is one of his Parisian street scenes in which he handles figures with a sureness not surpassed by even Rafaelli, who was master of this sort of thing. One of the Sisleys represents a peaceful country pond which is almost iridescent in its reflections of delicate shades.

Ernest C. Sherburne.

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PHILADELPHIA

More than ordinary interest is attached to the Seventh Annual Report of the Phila. Art Jury just out in time to give the public a resume of its activities previous to the appointment by the Governor of the State Art Commission. Covering the period since the last report the jury's work included the passing judgment upon more than 220 projects connected with the artistic development of the environment of the city, designs for new building and bridges, the maintenance of the Johnson Collection of Art, and pictures in Independence Hall and the Wilstach collection. Plans for a number of important public buildings were passed upon, and the designs for station buildings of the Frankford Elevated Railway were ordered to be revised in accordance with increased cost of erection.

During the year the second conference of Federal, State and Municipal Art Commissions was held in this city and was welcomed by Joseph E. Widener, President of the Phila. Jury.

In reference to the restoration of the paintings in Independence Hall the report states that the experience of the Jury with the city's paintings is sufficient to show the importance of intrusting the care of any collection only to the most expert.

An exhibition of twenty-four portraits by early American artists was opened on Mar. 27 at the McClees Galleries and will go through to Apr. 17. Among them are portraits of Baron Newhaven by Copley, of Mr. Webb, Jr., Mr. Sutcliffe and James Connor by Stuart, Washington by Charles Peale Polk, Mrs. G. Burns and Tench Tilghman by Chas. Willson Peale, "Aunt Sabina," Fanny Kemble as Juliet and Gen. Andrew Jackson by Sully; Mrs. West and child by Benj. West, Mr. and Mrs. Mathewson by Theus, Rev. Jason Whitman by Neagle, Dr. Charles T. Jackson by S. F. B. Morse, Henry Livingston and a self-portrait by Inman and Edward Savage's portrait of Col. Wm. Perkins.

Bernard Gordon, a student in the sculpture class of the Penna. Academy, was awarded the Edmund Stewardson prize of \$100 by the board of directors. The award of the Widener Memorial Medal to Miss Jess Lawson, a British subject, exhibiting at the Academy's annual, is a flat violation of the conditions attached to the award which clearly state that the works so honored should go "to the most meritorious work in sculpture modeled by an American citizen." Viewed in the light of the fact that certain works of American sculptors already honored by medals from international art expositions abroad were thrown out by the Academy jury, the matter has a very curious aspect.

Mr. John Frederick Lewis, President of the Pa. Academy, delivered an address upon "The Origin of the Art of Portrait Miniature" at the formal opening of the Pa. Miniature Society's exhibition at the Art Alliance Mar. 24, under the auspices of the Watercolor Committee of the Alliance. It was not an address upon miniature painting in general, but treated of the gradual evolution of the portraits in watercolors on vellum in the old missals used by the church into the charming little ovals of ivory that bore the portraits of distinguished persons of later times. Examples of ancient miniatures were shown to illustrate Mr. Lewis's address. Some 130 works are on view in the collection of miniaturists of the present day, mainly portraits, but also a few landscape and flower subjects, and are exhibited by Emily Drayton Taylor, A. Margaret Archambault, Laura Coombs Hills, Sarah Y. McF. Boyle, Mary W. Bonsall, Ellen Wetherald Ahrens and others equally well known.

The Plastic Club opened its 22d annual color exhibition Mar. 23. Some 76 oils and pastels are on view. There are good landscapes, each with a different mode of handling, by Ethel Pennewill Brown, Mary Butler, Florence D. Bradway, Johanna M. Boericke, Dorothy R. Schell, Helen Reed Whitney, Wuanita Smith, and Ethel Herrick Warwick, an interesting picture of camouflaged ships by Constance Cochrane, and a good bit of still life, "Poppies and Old China," by Paulette van Rockens.

Sponsored by the local French Committee of Emergency Aid, headed by Mrs. Cornelius Y. Stevenson, there was opened Mar. 23 in the Bellevue-Stratford Roof Garden an exhibition of about 500 pictures in oil, watercolor, pastel, black and white, made by French soldier-artists at the battlefield. The place was crowded with persons of social prominence. The exhibition was reviewed in the ART NEWS when in N. Y. last month.

Eugene Castello.

De Witt Parshall and family will spend the coming summer dividing the time between a ranch and the Yellowstone Park. He has accumulated much material and plans a "one man" show here next season. A collection of pictures by Mr. Parshall's son, Douglas Parshall, has just completed a successful circuit of the Cala. art centers and is now on at Santa Barbara.

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LOS ANGELES

The 25 canvases by Hovsep Pushman, the American artist of Armenian parentage and birth, now on at the new museum are veritable jewels in their wonderful color and pattern, and suggestive of all the mystery and glamour of the Orient. "A Page from Arabian Nights," "Jewels of the Madonna," "Sheykh of the Tribe," "Rose of Granada" and "Sunbeams" are a few of the alluring titles of the pictures. The last named, an exquisite nude, was awarded a medal at the Paris Salon of 1914. Mr. Pushman's harmony is always complete, his color is brilliant and pure and his dexterity in handling textures is remarkable. The pictures are to be shipped directly East, to be exhibited in the various cities there, and the artist and his family will soon leave their Riverside home for Chicago and N. Y., later to sail for Paris and ultimately Armenia.

A choice collection of wood engravings by the late Henry Wolf is shown in the Print Room of the museum. Over 200 have been loaned indefinitely by Mr. Wolf's son, Hamilton A. Wolf. There are a few originals in the collection, but the majority are reproductions of famous paintings. All the prints are from Mr. Wolf's own private collection and are of especial interest in that many of them contain the signature of the painter as well as the engraver. In the instance of Sargent's portrait of Joseph Jefferson, Sargent's, Jefferson's and Wolf's signatures are affixed to the engraving.

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RICHMOND, IND.

George H. Baker, of this city, one of the best known of the younger landscape painters of the Middle West, has organized the Wayne County Society of Independent Artists, as a protest against the manner in which art affairs are conducted here. In an interview published in the "Indianapolis Star," Mr. Baker says:

"This organization has been formed to promote the interests of local art, and as a protest against the methods of the local art machine, which has controlled the affairs of the Art Association here for fifteen years.

"Some leading American artists have formed the National Society of Independent Artists, which soon will give its third annual exhibition in N. Y., as a protest against the prize and jury system, which everybody knows is rank and unfair wherever it exists.

"When such artists as Robert Henri, Childe Hassam, Bellows, Sloan, and others take the initiative against this system it shows a disposition on the part of American art to shake itself free of the iron shackles in which it has been confined.

"The Society is not to have prizes and juries, but will have exhibitions now and then at which every member will be represented."

Mr. Baker, who was a student under the late L. H. Meakin and Hopkins at the Cincinnati Museum schools, is regarded as one of the most brilliant and vigorous of the younger Indiana painters. The new organization is meeting with the hearty support of the citizens of Richmond, many merchants and professional men having become associate members. Mr. Baker withdrew from the exhibitions of the Richmond Art Association several years ago.

Many leading Indiana artists hitherto showing at this exhibition were not represented this year including, in addition to Mr. Baker, T. C. Steele, Ottis Adams, Winifred Adams, Julia Graydon Sharpe, Anna Newman, Randolph Coates, and Martinus Anderson. The most notable pictures shown were by Olive Rush, an Indiana painter resident in N. Y., who has taken Wayman Adam's studio in Indianapolis, and several portraits loaned by Wayman Adams.

Miss Rush, who was at one time a pupil of J. E. Bundy, the veteran landscapist of this city, is a painter of children, and, according to the opinion of the general public, should have been awarded the Foulke prize for her exquisite study of childhood, "Marie."

The portrait of Mrs. Maude Kaufman Eggemeyer, a well known Indiana artist resident here, by Wayman Adams, was shown at the recent exhibit of the Academy in New York.

Glenn Newell recently completed a series of landscape decorations for a private residence in Ohio. At his Carnegie Hall studio one of his fine cattle pictures was purchased this winter by a well known collector.

CLEVELAND

A pioneer American portrait painter, Allen Smith, is represented in the Cleveland Museum of Art through the gift from his granddaughter, Miss Carrie Belle Smith, of a very beautiful portrait of his mother, Lydia Wardwell Smith. From 1841 to 1883 Allen Smith made his home in Cleveland, during which time he painted Gov. Tod of Ohio and many of the faculty of Western Reserve College, then located at Hudson, Ohio, and of Kenyon College, Gambier, Ohio. He died in Concord, Ohio, 1891, aged 80. The portrait of his mother is so exquisitely done, so perfect in its loving fidelity to the original, one feels that not even "Whistler's Mother" tells a sweeter story than this mellow canvas, in which the flesh tints are wonderfully handled; the eyes and firm, delicate lips seem to speak, and the whole head is modeled in a masterly manner.

From Mrs. August Satra, widow of the artist, has come a fine painting of Niagara Falls. A third gift comprises 35 Turner mezzotints of the Liber-Studiorum series, presented by Miss Katherine Bullard in honor of her brother, Francis Bullard, founder of the Boston museum print collection. The Anisfeld paintings have come down, and through April a "Homelands" exhibition will be displayed, consisting of carefully selected art objects loaned by foreigners who brought them as treasures from their native land. Most of these are textiles and many beautiful embroideries and laces are shown. The exhibition is preparatory to the "Made-in-Cleveland" exhibition to be shown in May, in which not only painting and sculpture but a score of industrial crafts will be represented.

Persian antiques from the Monif collection, N. Y., are shown just now in the gallery devoted to India and Persia. Choice miniatures, ceramics and sculptures, representing years of excavation by Mr. Monif and his son are shown. A turquoise blue bowl, decorated with sphinxes and a border of Cufic script, telling that it was made for a queen in the XI century, is one of the most beautiful pieces, and there are many star textiles from mosque and palace.

At the Gage Gallery Gerrit A. Beneker and Frank H. Desch, Princeton painters, are showing two rooms full of Cape Cod paintings and figure work. Mr. Beneker's "Peggy," a factory hand in blue jeans, and an old clam digger are two of the best examples of his work. Mr. Desch shows many pretty girls of the calendar and magazine cover type, and all the paintings are in joyous key and full of life and fresh air of an impressionistic quality.

Jessie C. Glasier.

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The above collection was made by MAJOR CYRIL EARLE, T. D., and includes the pieces illustrated in his book, "THE EARLE COLLECTION OF EARLY STAFFORDSHIRE POTTERY," and will be sold by Auction in May, 1919.

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Indian Princesses at Applied Design School

Despite the severe snowstorm of Friday last, nearly three hundred people attended the reception and tea given by the School of Applied Design to the three Indian Princesses—Her Highness, Begum of Janiro, Begum Fyzee-Rahamin and Zahra Begum Fyzee, who were accompanied by Mr. Rahamin. The Princesses were in native costume and had something to say on the arts and industries of their country. Begum Fyzee-Rahamin brought a number of embroideries, jewels and hand-woven stuffs, which she described in interesting detail, relating the symbolic meaning of the various designs, their significance and general importance to the promotion of art interest.

High Prices for Old Silver

Some record prices have been fetched lately for old silver in London. The method of selling by weight is now being extended to practically all types and periods. As an investment, the collection of antique silver holds great attraction, for there is every indication that prices will rise still further, the supply being by no means equal to the demand. For, whereas families have preserved their furniture, china and pictures intact through successive generations the intrinsic value of silver has frequently tempted them to have these heirlooms melted down.

More and more ambitious prices also are being given for old English pottery, the Whieldon statuettes, for instance, now going for high figures. At Christie's a few days ago one of these figures, representing George IV, while Prince of Wales, fetched 100 guineas. It came from the Greville Douglas collection, measured a foot in height and was done in green and brown.

ART AND BOOK SALES

Vitall & Leopold Benguiat Sale

A remarkable collection of antique textiles and embroideries has been consigned to the American Art Association for sale by Messrs. Vitall & Leopold Benguiat, who are giving up their Paris and N. Y. houses. This coming sale is of almost unprecedented importance on account of the unusually fine examples of rare textiles and artistic embroideries assembled by two connoisseurs and experts, and of the opportunity thus afforded to museums and collectors to acquire objects of great beauty and antiquity no longer obtainable in Europe or the Orient by reason of present economic and political conditions.

The XV, XVI, XVII, and XVIII centuries are admirably represented by the artistic productions now on view in the galleries of the American Art Association, Madison Square South, to date of sale beginning Monday, April 5, at 2.30 P. M., and continuing every afternoon during the week. To enumerate only a few of the gems in this collection, Gothic velvets, some in single color, others with grounds of cloth of gold or with the rare "bouclé" stitch of gold on the velours pattern, Persian and Chinese velvets, Spanish embroidered silks, Venetian and French brocades, Italian, French and Spanish silk damask and brocatelle in sets of portieres, coverlets and panels; XVI century Spanish and Italian filet lace lattice curtains and covers, "Point de Venise" lace flounces and collars vie with each other in beauty and perfection of workmanship. It is impossible not to mention the special collection of Judaic objects of extraordinary interest, including a diamond and pearl mounted rock crystal double Mezuzah, or the 52 English petit-point and stump-embroidered pictures dating from the XV to the XVIII century.

Then, again, the tapestries claim attention, among which are several magnificent examples of gobelins and Flemish weaves, XVI and XVII centuries. Italian and Spanish Renaissance hanging lamps in repoussé silver and plate have great decorative value. In point of fact, these collections form a display of such unusual beauty that one can but say they must be seen to be appreciated.

Brechin Collection Sale

According to the Glasgow Evening News, part of the art collection of the late Mr. R. H. Brechin was put up to auction in Edmiston's Sale Room in London, recently. Ninety-five pictures were sold and 35,822 guineas realized, working out at an average of over 377 guineas each. The highest price paid was 3,600 guineas for Blommers' "Knitting Lesson." Another canvas by the same artist, "The Last Sabot," was knocked down at 2,600 guineas; M'Taggart's "Bathers" fetched 1,800 guineas. Yet another Blommers, "Awaiting The Boats," realized 1,700 guineas; M'Taggart's "Boys Bathing" fetched a similar figure.

When M'Taggart's "Guddling for Trout" was offered there was keen interest in what it might fetch. It could have been bought a decade ago for Kelvingrove, but the opportunity at 190 guineas was missed. Recently it was sold for 1,650 guineas, having increased its value in the ten years at the rate of about 100 per cent. per annum. But all the M'Taggarts were on the line of advancing values. One, bought in 1892 for 152 guineas, was knocked down at 1,700 guineas; another that sold for 100 guineas in 1889 went for 1,000 guineas. A single picture by Orchardson, "The Tender Chord," brought 2,450 guineas, as against the 410 guineas paid for it in 1908.

Young Letters and MSS. Sale

Autograph letters and original MSS. formerly in the collection of the late James Carleton Young, sold at the Anderson Galleries, Mon., Tue. and Wed. afts. of this week, brought a total of \$5,522.

No. 143, a letter of Lord Bryon to Murray, his publisher, Dec. 30, 1820, was purchased by George D. Smith for \$265, the highest price.

Other items sold were:

No. 786, original draft of the letter from Tolstoi to the Czar of Russia on the massacre of the Jews at Kishinef. Smith, \$180.
No. 140, letter of Lord Byron (Dorants'), Mar. 28, 1808. J. F. Drake, \$156.
No. 142, letter of Lord Byron (Newstead Abbey, Sept. 14, 1808). Drake, \$115.
No. 860, letter of Woodrow Wilson (Princeton, Aug. 1900). Drake, \$90.
No. 260, collection of letters of Dumas. G. A. Baker, \$87.50.
No. 429, collection of letters of Victor Hugo. Smith, \$80.
No. 498, collection of letters of Longfellow. Smith, \$77.

Miss Katherine Innes of Brooklyn, who has been curator of the Montclair Art Museum for the past two years, has been appointed director. There is now on view at the museum an exhibition of etchings and prints loaned by residents of Montclair. Among the prints shown are notable Whistlers, Hagens, Rembrandts, and S. Arlent-Edwards.

Rare Americana Sale

A collection of rare Americana, sold at Hartman's Fri. morn., March 28, brought a total of \$2,200.

The highest price, \$160, was paid by Mr. Laporte for No. 106, "Massachusetts and New York Boundary Dispute" (Boston, 1768). The same buyer paid \$105 for No. 32, copy of an elegy written by Samuel Phillips (Boston, 1717).

Other items sold were:

No. 45, "Boston Port Bill" (Newport, 1774). Mr. Benjamin, \$101.
No. 173, "A Sermon" occasioned by the death of Brinley Sylvester, of Shelter Island, a Long Island item (Boston, 1753). Mr. Laporte, \$65.
No. 6, "Clough Almanac" (Boston, 1706). Mr. Duncan, \$55.
No. 184, "The Unmasked Nabob of Hancock County" (Portsmouth, N. H., 1796), New Hampshire pamphlet. Unannounced buyer, \$41.
No. 19, "The Algerine Captive," Royall Tyler (Walpole, N. H., 1797). 2 vols. Mr. Laporte, \$40.

Moore Chinese Art Sale

The collection of Chinese art, including potteries and porcelains, jades and other semi-precious stones, bronzes, lacquer and cloisonné, sold to close the estate of Rufus E. Moore, with additions from the private collection of Mrs. Rufus E. Moore, at the Anderson Galleries, Thurs., Fri. and Sat. afts. and Fri. eve. of last week, brought a total of \$18,884.

The top price, \$1,900, was paid by C. T. Loo for No. 605, pair of Chien-lung cloisonné beakers, 28½ in. high. The next highest price, \$1,350, was paid on order for No. 759, pair Kang-hsi mirror-black club shaped vases, 17½ and 17¾ in. high.

Other interesting items sold were:

No. 293, pair Kang-hsi blue and white sweetmeat jars, 10 in. h. Order, \$525.
No. 306, Kang-hsi oviform ginger jar. H. Blank, \$300.
No. 406, Kang-hsi famille verte beaker, 18 in. h. A. F. Jackson, \$250.
No. 742, Chien-lung turquoise censer, 10½ in. h. 10½ in. w. Order, \$210.
No. 145, rose quartz vase and cover, 7½ in. h. E. M. Travis, \$210.
No. 758, Kang-hsi soft paste white vase, 13½ in. h. C. T. Loo, \$180.
No. 389, Ming decorated beaker, 15¾ in. h. W. G. Loew, \$155.
No. 405, Ming five-color jar, 12 in. h. A. F. Jackson, \$140.
No. 402, Ming beaker shape vase, 15 in. h. F. Howell, \$135.
No. 752, Chien-lung large iron rust jardiniere, 10½ in. w. H. S. Row, \$135.

Dorothea Litzinger, the flower painter, who spent a year in Washington doing Government work, has returned to New York and has taken a studio on W. 50th St.

Manzi, Joyant & Co. Sale

The sale of art publications, etchings and photogravures, the stock of Manzi, Joyant & Co., was concluded at the American Art Galleries on the eve of Mar. 28, and a grand total of \$14,161.50 was realized.

The feature of the sale, No. 2394, "The Wallace Collection at Hertford House," A. G. Temple (Paris, 1902-3), 4 vols., was purchased by John Stevenson for \$490.

Other items sold were:

No. 2395, another copy of the "Wallace Collection," Wm. Helbrun, \$340.
No. 2135, "Costumes," Gaston Schefer (Paris, 1911), 10 vols., extensively illustrated. E. F. Bonaventure, \$260.
No. 2280, "Royal Interiors and Decorations of the XVII and XVIII Centuries," Emile Molinier (Paris, 1902). G. A. Baker & Co., \$102.50.
No. 2140, "Le Theatre" (Paris, 1898-1913), 32 vols. O. Bernet, agt., \$100.

LOS ANGELES

The second International Photographic Salon, under the direction of the Los Angeles Pictorialists, held its annual exhibition in the main gallery of the County Museum, Exposition Park, during January. Various parts of the country responded liberally with photographs and 300 were hung out of the 900 entries. Chicago was well represented and England's artist photographers sent a number of fine quality. Among the English exhibitors were the Earl of Carnarvon, A. J. Mortimer and Marcus Adams.

Birger Sandzen of Lindsborg, Kan., has on an interesting exhibition at the museum composed of 58 lithographs and wood engravings and 43 oils and watercolors. The Kansas landscape and the boulder country of Colorado are favorite themes and are handled with much sincerity and force, showing a decidedly individual point of view.

Three worth while "one-man shows" are now on in Pasadena. William Wendt has a group of 17 canvases at the Beatty Gallery, Benjamin C. Brown shows a brilliant collection of marines and landscapes at the Ely Gallery, and Edwin M. Dawes, formerly of Minneapolis, shows an attractive group at the O'Hara & Livermore Gallery.

Helen B. Wood.

At his studio, 130 W. 57 St., Irving R. Wiles is painting a three-quarter length standing portrait of Lieut. Churchill Humphrey in the uniform of a naval officer. He is also at work upon a portrait of Lieut. Jepson for the sitter's family.

MONTREAL

The Art Association is holding its 36th annual Spring Exhibition at the Museum, where the walls are well covered by the 434 exhibits.

Among those pictures which give a structural strength to the whole may be mentioned F. S. Coburn's admirable *Habitant* subjects in winter setting, such as his larger size "Logging" and the smaller "Sunlight in the Woods." He has six in all. The shaggy Canadian draught horses and the *habitant* driver on his load of logs are skilfully drawn and well painted by this accomplished illustrator. We owe these records of Canadian life to the exigencies of the war, for Mr. Coburn's studio is in Antwerp, and coming home just before the outbreak he was unable to return.

The place of honor in the center gallery is held by a striking portrait of Flight Commander J. Roy Allan, D. S. O., deceased, by G. Horne Russell; and worthily taking the center of another wall is a shore scene on the Bay of Fundy, also by him, which is characterized by fine color quality in the effect of sunlight breaking through mist.

Miss Gertrude des Clayes' portrait, "David, son of Percy Matthias, Esq.," is one of the happiest examples of her manner in the painting of children. She has retained the freshness of color and tender texture of skin belonging to childhood in a remarkable degree. The talents of Miss Bertha des Clayes in landscape, and Miss Alice in horse pictures, are also well seen, and convey the feeling that as artists their natural ability has taken on something of a previous Continental European environment.

Singing quiet tunes in refined melodies by themselves in the midst of more or less blatant and would-be triumphant color themes are several small canvases in landscape by Percy Woodcock, who also comes from Continental environment. His work always carries with it the conviction of completeness.

The poem of the late Dr. John McCrae (Lieut.-Col.) of "Flanders Fields Where Poppies Grow," has inspired a poetic conception of a single figure bending in sorrow, and in the gloom of night, over the sacred spot of the fallen, in a small pastel by Charles de Belle; and again by L. M. Kilpin, who has a landscape setting of the Flanders field with literally unnumbered crosses bathed in an evening afterglow, and an effective color relation of crimson poppies in the immediate foreground.

William Brymner, C. M. G., is fairly well represented by a soundly drawn head of a girl, good in tone, and a landscape entitled "Sombre Day." Being the father of the school of the Art Association, it is needless to say his work always attracts interest.

There are of war pictures two exhibitors who have seen service at the front: Thurstion Ispham, who paints an alarmingly lurid "Night Bombardment at Fricourt"; and R. W. Pilot, who gives rough pen and ink notes reinforced with watercolor, which are simple records done on the spot of such subjects as a "Shell Burst," "Prisoners of War," etc.

This notice gives instances of but a few of those works by established artists who form a minority in the exhibition, and space alone forbids an inclusive reference to many canvases by the wider section, some of which are of much promise, and others of present capability.

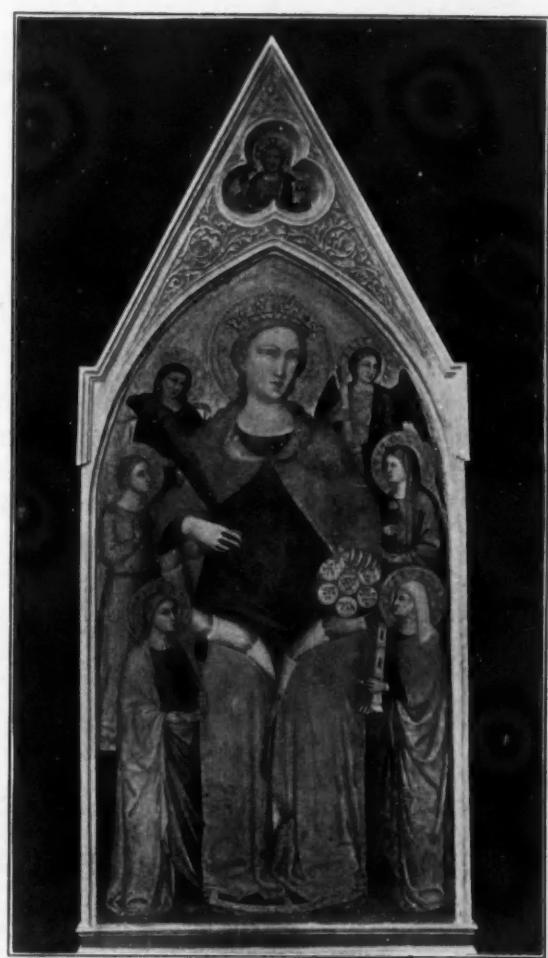
In sculpture G. W. Hill exhibits a plaster portrait bust of the late Dr. Wm. Henry Drummond, author of the *Habitant*, and Adrien Hebert, a portrait bronze of W. G. Desaulniers. Among the exhibitors of etchings are Herbert Raine, with an effective plate of St. Vincent St., Montreal, and other local subjects; and E. Lalande Patterson, who sends from England an aquatint of the Victoria Monument, St. James' Park, very large and dignified in design, and rich in tone; and a delicate line etching of the Gimlet Rock, Prohelli, Wales.

A. D. Patterson.

Architectural League Entertains

Marcel Knecht, the Chief of the Bureau of Public Information for the French Government in America, was entertained at dinner by the members of the Architectural League of New York on Thursday evening last.

Monsieur Knecht, who before the war was managing editor of the magazine "Art et Industrie" published in Paris for the advancement of the arts allied to Architecture, spoke to the members of the League on the subject of "Nature as Expressed in the Arts of Lorraine." This conference was illustrated with lantern slides showing recent achievements by the great artists in the part of France nearest to the bloodiest battlefields of the great war. The object of the talk was to show how the "intellectuals" of France felt the onslaught of German brutality before the war actually began and how the artists of Monsieur Knecht's own province mobilized their talents to uphold the time honored artistic traditions of Gallic art and industry.



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SEATTLE (WASH.)

The fifth annual exhibition of Pacific Northwest artists was opened at the rooms of the Seattle Fine Arts Society with a reception by the Federation of Women's Clubs. Fifty-five artists are represented, and their work covers a wide field of art—oils, watercolors, miniatures, black and whites, lithographs and sculpture. Prizes were offered in each class and the decisions have been made by the jury, C. F. Gould, Paul Gustin, A. L. Loveless, Mrs. R. H. Parsons, Miss Jessie Fiskin, Mrs. Anette Edens and Ambrose Patterson.

The first prize in oils was given to Paul M. Gustin of Seattle for "November Twilight." The second prize in oils went to Yashushi Tanaka, Seattle, for "Autumn Stream." The prize for watercolors was given to Lance W. Hart, Aberdeen, Washington, for his picture, "North Aberdeen." The first prize for black and white was won by Carl Walters, Portland, Ore., for one of his lithographs, "The Riggers." The second prize in black and white went to Schofield Hanforth, Tacoma, for his "Study of a Negro."

Clare Shepard Shisler of Seattle won the prize for miniatures for her portrait of a little girl "Betty." The prize in sculpture went to Morris Pass for his "Bench Sketch," a miniature masterpiece in clay. Other pictures which received honorable mention are:

Oils—"Bridge Reflections," R. P. Atkinson; "Sunday Afternoon," Lance W. Hart; "Mount Tamalpais," Clyde Leon Keller, Portland, Ore.; "Still Life," Morris Pass; "Feu d'Artifice," Ambrose Patterson; "My Mother," Josephine Gilmore; "Still Life," Athan Marulis.

Watercolors—"Tugboats," Gray Day, Edgar Forkner; "Boats," Margaret Landis, "Pomegranates and Blue," Mabel Lisle.

The winner of the first prize in watercolor has already been sold.

The exhibition will remain until May 1.

Fifty-three oils by Kathleen Houlahan were on exhibition at the rooms of the Seattle Fine Arts Society during the first half of March. These canvases included landscapes and mountain pictures, studies of flowers and portraits. The studies in still life and the landscapes were the best liked of Miss Houlahan's work. Most of the portraits were of children, the subjects holding in their arms some pet animal, usually a cat or a rabbit.

Miss Houlahan has received sufficient recognition in the art world to make art lovers of Seattle proud to claim her as a Seattle artist. She is an annual exhibitor in the McDowell Galleries, New York City, and a member of the National Arts Club, the Society of Independent Artists, and the Three Arts Club, all of N. Y.

The Seattle Art Students' League is making plans for great activity next year. New classes are being outlined, and a general expansion is expected. A board of control was recently appointed, formed by representatives of all the sections of the league. E. F. Dahm, director of the extension department of the University of Washington, is chairman. The other members of the board are B. B. Martin, president of the league and chairman of the art students' center; Miss Jessie Kidd, treasurer of the league; T. Tadama, instructor of life studies for the league; Miss Annette M. Edens, instructor of design and chairman of curriculum; Mrs. M. Parks, chairman of commercial interests; A. Patterson, secretary and chairman of publicity; Arthur E. Hansen, chairman of social affairs.

One hundred Louis Rasmakers' cartoons, pertaining to America's part in the war and executed during 1918, were placed on exhibit early in March in the fine arts room of the Washington State museum at the University. The cartoons were accompanied by comments by well known writers. They supplanted the series of 1918 which had previously been on exhibit.

Malcolm Parcell, the young artist who won the Saltus Medal for Merit in the present Academy exhibition for his portrait of "Louine," has recently come to New York from Washington. That he is a painter of promise is shown not only by the excellence of his Academy picture, but everything he does has the ring of a sincere personal viewpoint. His only teachers were George W. Sotter and Arthur Sparks, instructors in the Carnegie Institute, Pittsburgh. In his figure compositions, decorative in conception, he displays a natural gift for graceful arrangement and color combinations and his smaller works have a charm of mystery. When J. Alden Weir saw his drawings he immediately purchased one, and Mr. K. Bruce also added one to his collection.

Silas Dustin, the landscape painter, has accepted the salesmanship at the Academy this season. The artist was formerly associated with the Montross Galleries.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

CONNECTICUT ACADEMY OF FINE ARTS, HARTFORD, CONN.—Ninth annual exhibition, April 14-27. Exhibits received April 7 at the Annex of the Wadsworth Atheneum, Atheneum St., Hartford, Conn.

CINCINNATI MUSEUM ASSOCIATION, CINCINNATI, OHIO.—Twenty-sixth annual exhibition May 24, throughout the summer. Exhibits to be delivered by May 3.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arden Gallery, 599 Fifth Ave.—Small sculptures by Frances Grimes and Laura Gardin Fraser, with painted panels and Brocades, to Apr. 7.

Ardaley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Lithographs by Fantin-Latour, and paintings by a group of modern artists to Apr. 30.

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through Apr.

Art Alliance of America, 10 E. 47 St.—Industrial art education. Work from 19 schools in New York City, to Apr. 19.

Babcock Galleries, 19 E. 49 St.—Paintings by Sanford Landau, Apr. 7-21.

Belnord Galleries, Amsterdam Ave., at 87 St.—Paintings by Frank De Haven and a group of American artists. To Apr. 10.

Bourgeois Gallery, 668 Fifth Ave.—American stage designs, Apr. 5-26.

Braus Galleries, 2123 Broadway, at 74 St.—New paintings by E. Irving Couse and Albert Groll. To Apr. 8.

Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.—Wild life in art. To May 1.

City Club, 55 W. 44 St.—Photographs, American subjects. To Apr. 8.

Columbia University.—Avery Architectural Library.—Roosevelt memorial exhibition. May-June.

Cosmopolitan Club, 133 E. 40 St.—Old Chinese and Japanese paintings from the collections of Hamilton Easter Field and Robert Laurent. To Apr. 19.

Daniel Gallery, 2 W. 47 St.—Group exhibitions of oils. To Apr. 12.

Durand-Ruel Gallery, 12 E. 57 St.—Recently imported paintings by Renoir. Apr. 5-19.

Ninety-sixth Street Public Library, 112 E. 96 St.—Paintings by E. Frank Carson.

Enrich Gallery, 707 Fifth Ave.—Lithographs of war subjects. Apr. 7-21.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Stern, lithographs by James A. McNeil Whistler.

Direction of Mrs. Albert Stern.—"Paintings of the South of France," by Jerome Blum. To Apr. 9.

The latest work of René Lalique of Paris, glass, etc. To April 12. (Under the direction of E. E. Thieffaine.)

Paintings by George Bellows, through Apr. 12.

Folsom Gallery, 560 Fifth Ave.—Group of American paintings. To Apr. 12.

647 Fifth Ave.—Paintings, drawings, and sketches by Lieut. Jean-Julien Lemordant, given under the gracious auspices of the French Government and Yale University. To Apr. 19.

647 Fifth Ave.—Paintings by J. J. Lemordant. To Apr. 19.

Grolier Club, 47 E. 60 St.—Prints by Manet. Apr. 4-20.

Hotel Bossert, Brooklyn, N. Y.—Paintings by Ernest D. Roth. Through Apr.

Hotel Majestic (Art Salon, under the direction of Dr. Fred Hovey Allen).—Paintings by Charles P. Gruppe, to Apr. 16.

Independent Artists, Waldorf-Astoria Hotel.—Third annual exhibition to Apr. 15.

John Levy, 14 E. 46 St.—Bird and dog paintings by Percival Roseau. Apr. 7-21.

Macbeth Gallery, 450 Fifth Ave.—Group of pictures by American artists. Through Apr.

Macdowell Club, 108 W. 55 St.—Oils and sculptures by C. Frieseke, Jane Peterson, Lionel Walden, Jane Poupelet, Karl Anderson, Alex M. Hudnut, Janet Scudder, Jonas Lie, and William J. Baer. Apr. 1-13.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c, free other days.

The Courbet Centenary exhibition will be opened on Monday, Apr. 7.

The Courbet Centenary exhibition will open on Monday, Apr. 7.

Pastels and etchings by Eugene Higgins. Apr. 10-30.

National Academy of Design, Fine Art Galleries, 215 W. 57 St.—Ninety-fourth annual exhibition, to Apr. 27.

National Arts Club, Gramercy Park—Special exhibition by the Society of Illustrators. To May 2.

New York Public Library, Fifth Ave. and 42d St.—The New York Public Library's Print Division has transferred its exhibition "The Making of Prints" from the picture gallery (room 318) on the third floor to a special room (No. 112) on the main floor, near the Fifth Ave. entrance.

Ninety-sixth Street Public Library, 112 E. 96 St.—Paintings by E. Frank Carson.

Parish-Watson & Co., 560 Fifth Ave.—Peachblow, Sang de Boeuf, Apple of Roses, and other rare single color porcelains. To Apr. 12.

Pen and Brush Club, 134 E. 19 St.—Thumb box paintings. Apr. 6-20.

The Penguin, 8 E. 15 St.—Annual exhibition of the Temporary Group. To Apr. 26.

Ralston Gallery, 567 Fifth Ave.—Landscapes by Robert H. Nisbet. To Apr. 19.

Henry Reinhhardt & Son, 565 Fifth Ave.—Landscapes by Raymond Holland. To Apr. 14.

Scott & Fowles, 590 Fifth Ave.—Group of English paintings.

Whitney Studio, 8 W. 8 St.—Sculpture by Florence G. Lucius and Grace Mott Johnson. To April 11.

Howard Young Galleries, 620 Fifth Ave.—Recent works by Guy Wiggins. To Apr. 12.

Studio of W. & M. Zorach, 123 W. 10 St.—Modern paintings by Mr. & Mrs. Zorach. To Apr. 13.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—The extensive stock of rare and beautiful antique textiles and embroideries of the widely known connoisseurs and "experts," Vitali & Leopold Benguiat, of N. Y. and Paris, now discontinuing both establishments. Apr. 7-12 inclusive, afts. Exhibition April 2 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Books from the library of C. A. Coutan of Brooklyn, and from various other sources. A good collection of standard library books, including sets, first editions, biography. Apr. 7 and 8, afts.

The R. Ederheimer collection of drawings by the old and modern masters. This collection contains examples of the work of the well known Italian, French, German, Dutch, Flemish, and English artists of the XVI, XVII, XVIII, and XIX centuries. Apr. 9, eve.

Etchings, drypoints, wood engravings and lithographs, collected by a New York gentleman lately deceased. Apr. 10, eve.

Japanese objects of art, sold to close the estate of the late Rufus E. Moore, with additions from the private collection of Mrs. Rufus E. Moore.

Pottery and porcelain, bronze, lacquer, wood and ivory carvings, inro, swords, and swordguards. Apr. 10, 11, and 12, afts.

Duplicates from the New York Public Library, mainly in the fields of art and architecture. Continued Apr. 14.

A collection of paintings consigned by Mrs. C. H. Culver of Washington, D. C., and others. Beginning Apr. 12, Apr. 17.

Heartman's, 129 E. 24 St.—Rare Americana, Friday, Apr. 11, at 11 o'clock.

LONDON—Sotheby, Wilkinson & Hodge, 34 & 35 New Bond St., W.—Valuable printed books, illuminated MSS. and autograph letters. Apr. 8, 9, 10, and 11, at 1 P. M. daily.

Mr. Martin Hofer has bought out the interest of his partner, Mr. F. A. Soldwedel, in Warwick House, Ltd., and will henceforth carry on the business alone, both in New York and London, where his fine collections of antique French furniture of the best periods and rare art objects have won for him a prominent position as a dealer in antiques.

E. L. Henry, who gave up his studio in the Chelsea, where he had painted for a number of years, to go to Florida owing to ill health, writes from Daytona to a friend that he is feeling much stronger and spends much time in the open, but is not strong enough as yet to resume work.

Sheldon Penoyer, who spent two years with the U. S. Camouflage Corps in France, has returned to this country with his regiment, and when released from camp will settle permanently in N. Y. He is a landscape painter and made one of the insignia for the U. S. army, in which he used the chameleon successfully.

Elizabeth Stanton has established a class for artists at her studio in the Van Dyck, with Cecilia Beaux as critic. The class, which numbers among its members Clara Barret-Straight, Heppie E. Wicks, Mrs. Usher and Marion Thompson, meets weekly. Miss Beaux criticizes twice a month. The artists speak of their critic as an inspiration.

At his studio, 15 W. 67 St., F. W. Wright has had a busy season painting portraits. Among his recent sitters was Miss I. Danou. A three-quarter length portrait of Mr. G. L. DuVal is one of his most successful works, and those of Dr. Gore and Mr. James Borden, upon which he is now at work, are equally promising. A recent presentation of Bishop Hayes, now archbishop, is shown at his studio, a sincere character study.

Wants a Real "Art Critic"

Editor AMERICAN ART NEWS,

Dear Sir:

Apparently Mr. Charles Vezin wishes to start something. Fine, excellent idea. Things seem always to need stirring up nowadays, especially the art critics—if there is still such a thing in existence, a real critic, I mean, not a flatterer. You remember Mr. Arthur Symons has very truly said "The press is silent now, or admiring." But Mr. Vezin has mentioned ART, has said much of Art in contrast with something he chooses to call "Geevee." So far, all is very hazy; may I ask Mr. Vezin just what he considers Art? I, for one, am most sympathetic to anything that looks like real criticism, but let it be definite.

Most sincerely yours,
John A. Ten Eyck 3rd.
44 W. 10 St., N. Y., Mar. 29, 1919.

EXHIBITIONS OPEN SUNDAYS 1-5 P. M.

EXHIBITIONS AND SALES AT THE ANDERSON GALLERIES PARK AVENUE & 59th STREET, NEW YORK

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Me. Edmond Petit, Rue Coquilliére 25.

EXPERTS:
MM. Bernheim-Jeune, Boulevard de la Madeleine 25.
MM. Durand-Ruel, 16 Rue Lafitte.
M. Ambroise Vollard, 28 Rue de Grammont.
Where Catalogue May Be Obtained.

ON VIEW:
Private, Saturday, 5th April, 1919.
Public, Sunday, 6th April, 1919.

WITH THE ARTISTS

C. Bosseron Chambers, who recently completed the series of the Stations of The Cross for the new church of St. Ignatius, Chicago, is now at work upon two altar pieces for the same edifice. His remarkable picture, "The Return," which shows a soldier at the foot of a crucifix, and enveloped in a certain divine mystery and depth of sentiment, compelling and convincing, has been reproduced by one of the large publishing companies in color and sepia, and is having decided success. The artist is at work upon the portraits of the Misses May and Anne Feehan.

Pieter Van Veen, who spent last summer and autumn painting at Bellport, L. I. and in the Berkshires, has a number of interesting canvases at his Sherwood studio, some of which have recently been purchased by Mr. J. G. Butler for the new Youngstown, O., museum. His son Pieter, now eighteen, who has been in France with the American army, since 1917 and who previously fought in the battle of the Somme, has returned to this country, but so broken in health that he has been ordered by the doctors to New Mexico, and left with his father for that region last week, for an indefinite stay.

Louis Mark is painting a three-quarter length portrait of Commissioner Enright, an unusually good likeness. His recent portrait of the handsome Mrs. Augustus Walker has met with decided success.



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John Ward Dunsmore has taken the position of field director at the Red Cross Hospital at Fort Oswego, N. Y., with the rank of Captain in the U. S. A. His health, which had been somewhat impaired, has been much improved by his life in the open. He will return in the late spring to resume painting.

At his studio, 96 Fifth Ave., Robert Hamilton recently painted a portrait of a Pittsburgh banker. He has sold a number of his landscapes and cattle pictures this winter and is now at work upon an ideal imaginative subject.

At his studio, 96 Fifth Ave., Carl Hirschberg has a number of interesting subject pictures and out-door compositions, painted at his country studio at Kent, Conn. Many of his figure works have been used for reproduction, due to their beauty of color and interesting design.

Walter Ufer, one of the group of distinguished painters of Western life, who is a member of the "Taos" Society, and who has come here to remain permanently, with quarters at 96 Fifth Ave., is finding Eastern subjects of decided interest to paint. He has been engaged with out-door subjects in the vicinity of N. Y. for several weeks and is getting interesting results.

Carl Rungius, who is painting a series of decorations for the Zoological Society, has recently completed two canvases (65 x 75) for the Bronx Park Administration. A composition of great worth is an illustration of white mountain goats in characteristic attitudes with a beautiful landscape background done in his typical forceful manner.

After spending nearly a year in the South, principally in Virginia, where she painted several portraits, Ella Richards has returned to her Carnegie Hall studio, where she has resumed her general art work.

Jerome Myers has established a studio at 143 E. 58 St., where he has had a decidedly successful winter. At his recent exhibition in the Milch Galleries several of his pictures were purchased. His little daughter Virginia, who is known for her unusual talent for dancing, is studying art at the League under the direction of Richard Miller, who is much interested in her artistic progress.

Robert Nisbet recently presented his beautiful landscape "Hum of Noon" to the battleship Pennsylvania. At his home in South Kent, Conn., he painted a number of range-finders for the Government during the time we were at war, yet he found time to paint several delightful landscapes and composition pictures and these he is exhibiting at the Ralston Galleries.

Ivan Olinsky's lovely composition picture, in which he portrayed his two little daughters, and which was shown recently at the Salmagundi Club, has been purchased by a New York collector.

At her Carnegie Hall studio Heppie En Earl Wicks recently painted a pastel portrait of Mrs. A. W. Moore which was highly satisfactory to the sitter and her friends as a likeness. She also completed an oil portrait of Mrs. E. A. K. Hooker and one of Mr. William Allerti. She is now at work on some garden views.

Jo Davidson, the sculptor, has recently completed a bust of General John J. Pershing, Commander-in-Chief of the American Army.

Dr. Fred Hovey Allen, in connection with the Art Salon at the Hotel Majestic, which he directs, has recently added to his collection of paintings, a few works of importance, notably two examples of Diaz, a figurepiece and a small wood interior, a George Moreland of unusual quality, and landscapes by William Hart, Calvert and Willcocks.

Wild Life in Art Shown
A well selected exhibition of "Wild Life in Art" was recently opened at the Brooklyn Museum, Eastern Parkway, to remain until May 1. A section of the display was devoted to marine camouflage. There were also a number of examples of "Scrimshaw Work" as executed on shipboard by sailors.

Paintings included in this novel exhibition are by Charles Livingston Bull, Henri Caro-Delvaille, E. W. Deming, H. C. Denslow, Dwight Franklin, Louis Agassiz Fuertes, Charles R. Knight, Carton Moorepark, Z. H. Pritchard, and Carl Rungius. Among the sculptures are examples of the work of Eugenie F. Shonnard, Carl E. Akeley, Rembrandt Bugatti, Hunt Diederich, Robert H. Rockwell, Anna Vaughn Hyatt, Grace Mott Johnson, Gaston Lachaise, Eli Nadelman, and A. P. Proctor.

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Statement of the Ownership Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for April 1, 1919.

State of New York, County of New York:
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Aaron Altman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:

Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor, James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, Aaron Altman, 15 E. 40th St., N. Y. C.

2. That the owners are: American Art News Co., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischof, 50 Rue St. Lazare, Paris, France; Alicia B. Du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Walsh, 30 Pine St., N. Y. C.; and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bone fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

AARON ALTMAN,
Business Manager.
Sworn to and subscribed before me this 26th day of March, 1919.

ISIDOR J. POCHER,
Notary Public.
My commission expires March 30, 1920.
(SEAL)

Mrs. Elizabeth N. Watrous has offered to paint without compensation the portraits of ten men who gave up their lives in France. A photograph of the dead soldier must be sent to Mrs. Watrous at 222 W. 59 St. with a description of the color of his eyes and hair.

Exhibition Monday, April 7, and Tuesday, April 8, from 9 A. M. to 6 P. M.
Smith & Jaffe, Philip Smith, Auctioneer

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Commencing at 11 A. M. Each Day

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Messrs. Murray, Prentice & Howland, Attorneys.
Formerly contained and removed from her residence at Garden City, L. I.

Estate of GARDNER G. YVELIN,
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Estate of EDWARD MARX, FANNY MEYERS and Others.

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 by American Artists
 Art Notes and notices of current
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 Paris: 41 Boulevard des Capucines

Holland Galleries
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 American and Foreign Paintings
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 N. W. Cor. 42nd St.

KELEKIAN
 Objets de Collection
 709 FIFTH AVENUE - NEW YORK
 2 PLACE VENDOME - PARIS
 38 KASR-EL-NIL - CAIRO

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